CHATS ON MUSIC AND MUSIC STUDY.

Negro Musicians Organize.

(By J. Hillary Taylor.)

"United we stand, divided we fall." The import of this grand maxim should be felt by every Negro musician. We cry that the public does not respect the profession as it should; does not aid the striving teacher and earnest, aspiring music student as it should; does not attend recitals and concerts given by teachers and pupils as it should; but do we stop to think that we could do much to bring about just the opposite relation of these accusations? Have we tried hard to help ourselves? Have we organized for the mutual aid and support of each other, and to compel a more wholesome respect from the community by daily proving to them our worth and true value and the import of the art for which we are laboring?

Let us look this suggestion squarely in the face and analyze the situation, and I feel we will be convinced that if the colored musicians of all classes throughout the country would organize, there could be much done to make the path of the average musician and composer more rosy.

I think one of the best examples given us of what can be accomplished through intelligent organization is afforded us by and through the success of "The National Negro Business League," organized some years ago by Booker T. Washington. This grand organization has spread over the entire country, and every city or town that can boast of a branch club or league feel proud of the fact. The able papers and talks read at the various club meetings, and the great annual conference which meets in different important cities acts as a tonic and spur of encouragement to those who are succeeding and also to those who are ambitious to succeed.

Our doctors and dentists have also felt the need for this healthful and beneficial influence of the organization spirit and they are gradually rising faster and faster in the scale of progress.

Are we as musicians to keep alive and ever keen the antiquated "hatchet"? I am willing to throw mine away first, and each of us should follow. Not only bury them, but cover them up so securely that they will never haunt us again. It is often hard to turn on our "old selves," and root out any feeling towards our fellowman that would stop us from laboring with him for the mutual progress of the profession at large and the art advancement of the race in general. But if we desire success, we must one and all give up all feelings of prejudice or animosity towards our fellow musicians.

There should be a National Negro Musicians' Association organized at the earliest possible time, and those who are willing and large-hearted enough to take up this great matter must be willing to make many sacrifices in order that the organization become a success. Then there should be the many small or local branches of said organization in all cities and towns of any importance. These branch clubs could be composed entirely of piano teachers, singing teachers, theory teachers, composers, organists, directors, violin teachers, orchestral performers and teachers; or there might be clubs where all these different factors would unite as one, and labor for the common good of all concerned. However or whatever the combinations, nothing should hold us back from commencing this great work at once. You will be surprised how much more you will be respected when it is known that we have many powerful clubs affiliated with a central or national association, and all working for the common good.

A few of the more important questions that should have consideration from the central as well as the branch organizations are: What should be the equipment of piano, organ, voice or theory teachers? Should musicians be licensed before being allowed to teach? What should be the standard tuition fee per lesson? Should lessons be given at the teacher's studio or at the pupil's home? Should all lessons missed by the pupil, while under contract for a season's tuition, be paid for? What steps might be taken to bring about a more helpful and mutual relationship between the colored and white musicians of a community? What plans can be mapped out to aid, encourage, and inspire the striving of young colored composers? What means can be devised to aid in bringing the common people to a better understanding and appreciation of the music art? Many other themes and subjects of importance would naturally grow out of a serious discussion of these listed questions.

Those interested in this movement should read my paper on "Music Clubs and Their Influence," published in The Bee Saturday, April 22, 1911; also my chat on "Community Music" in the issue of April 1, 1911, same paper. We want to encourage this movement, and I am sure the Editor, Mr. Chase, will be pleased to publish any short suggestions or letters from eminent colored musicians that might be sent him, bearing upon this national and affiliated association organization.

P. S. The writer of this article would be pleased also to get into communication with any musician who may feel he can help this great cause. Address such communication to J. Hillary Taylor, care The Bee, Washington, D. C.

DEVELOPMENT OF COMPOSITION.

This Paper Was Composed and Read by Richard A. Gillen, Teacher of Grades Four—A Normal Practice.

Compositions do not come into the mind fully grown, as Minerva was fabled to have burst from the brain of Jupiter. They have very humble origins. At the start, a composition is merely a vague idea of something we wish to write about. Whether or not this vague idea will develop into anything better, depends on the way in which we treat it.

Dr. Winfired Scott Montgomery once said that "A word is the sign of an idea to him who has the idea." A sentence is a group of related words expressing one's ideas or idea. A composition is a group of related sentences, expressing many thoughts on one thing. The idiot is void of that sense which enables one to compose logically, naturally, and orderly. We shall deal with the average type of child who has passed through grades one, two and three—the fourth grade child.

Thinking a vague idea out into its natural and logical divisions, and arranging these divisions in an orderly way is called planning. 1. We must arouse in the child a desire for language expression. 2. We must lead him to see that some modes of expression are preferable to others; that there is a standard of good English. 3. Through judicious praise and reproof, together with such other adventitious aids as the classroom affords, we must create in him a strong desire and control his criticism of others. It may be that criticism, like charity, begins at home, but it doesn't We see beauty in others before we reach the age of introspection, and look for it in ourselves. 5. We must direct his criticism of his own work, and help him to make it impartial. 6. We must see that he has opportunity to exercise his power of self-criticism. After directing and controlling we must be ready to step aside and let him wrestle with his problems, not obtruding our opinions till he turns for a decision when he gets into difficulties too great for him to handle.

Familiarize yourself with the exact value and use of words. Learn the correct spelling, meaning and pronunciation of every new word. The child of tender years meets with numerous difficulties in his composition, both oral and written.

1. Too Much in One Sentence.

Tell me one thing about beans, etc. How would you say that? Teacher must not permit herself to understand any communication couched in bad English. It must be remembered that the teaching of composition, more than that of any other subject, is influenced by the neighborhood. Children from homes where good English is the rule may be trained to express thought in their own language. But there are portions of the city where the aim must be to train children to express thought in the teacher's language.

In some districts the mistakes are matters of articulation, in others of pronunciation, in others of grammar, and still others we find a fearful and wonderful mingling of all three with some new and indescribable elements thrown in.

2. Some Familiar Expressions Heard.

Dis for this; seed him, sawd him, for saw him; this here book, for this book; dem for those, them there kinds, for those kinds; done went, for have been.

The stories told for reproduction should include all the subjects in the course of study, so that the child may form the habit of correct speech in connection with each and every one of his daily activities. When a topic is assigned, make it definite, that a clear-cut idea may be formed by the doer.

Most compositions are too long. The subjects are not well developed or within experience of the pupils. The teacher is a crank about the appearance of the papers. Teacher expects a style more polished than that of which pupil is capable. We are dealing with human beings and not machines.

Not the length of the composition, but the quality, you must stress. Avoid universality of expression, and cultivate individuality. Frequently the teacher is so particular about the appearance of the paper, that the child feels the strain of a divided interest, and his spontaneity of expression suffers. The aim of composition period is the production of language. Penmanship is secondary, and should be so regarded.

Let the pupil draw his pencil through a word, and substitute the one he thinks preferable. Why not let him correct his mistake the instant he perceives the error? Avoid enclosing the rejected word in parentheses. Does James gain much through recopying his composition with its corrections? No. Letters may be copied occasionally to emphasize the fact that courtesy demands that correspondence be neat in appearance. Why waste time beautifying something destined for the waste basket?

The average child in the fourth grade loses himself in a compound and a complex sentence. Lead him to use the dependent clause through your question. When a model is presented for study, it should be in the hands of each pupil. The fourth grade may use models for penmanship as well as for English. Let pupils copy models. Select beautiful gems and well-meaning expressions from literature as models to be copied. Imitation is a natural process, and is not weak, but strong, as a method. We imitate each other. The child will imitate sounds made by the pet animals and others. Why not carry him back to his natural sphere? See Guide Book to English for models.

It is better to encourage the children to ask questions than to tell him unasked. As a rule the teacher shouldn't point out mistakes. Ask the child a few questions that will open his eyes to some glaring inaccuracies, when you perceive any inaccuracy, while quietly passing through the aisle. The whole class should never be interrupted for anything less than a fire drill. If the child is interrupted in his thread of thought it is broken, and he becomes irritated. Correct your compositions. Let few of the best be read. Invite discussion of any general error. Words likely to be mispelled should be placed on the board. Encourage the asking of questions. Kindly return corrected papers for child's inspection.

Hints for Model Study.

1. Read the paragraph. 2. Reproduce it orally. 3. Imitate it orally. 4. Call attention to it (a) paragraph indention, (b) spelling of difficult words, (c) capitilization, (d) punctuation.

In order for the teacher to secure ing certain verb forms, which you good oral or written compositions there should be: 1. Thoroughly and logically planned work. (a) Definite aims. 2 Tacking of known to unknown. (a) Children must be prepared to take new idea. (b) Average child must be able to take in. (c) Proper questions which admit of no confusion. 3. Remember you are teaching children and not machines. (a) Don't teach time, but children.

When you desire a composition ushave developed, give the pupil a unit of thought to guide him, in his reaction work as, Subject: "My pet Cat." Use run and ran. Subject: "Trees." Use give and grow. Subject: "Proper Rest.' Use sleep and slept. Subject: "Apple Blossoms." Use I, you and he. (Impersonation of a flower.) Subject "Month of May," use parts of bloom. Subject: "The Hen," use set. Skeleton sentences to be filled in with the word left out are advised to acquaint the weak pupil with the proper use of words in their relation to other words.

In developing a composition, it is agreed by authorities that only two thoughts should be developed each day. These thoughts may be impressed during the dictation period, after the development of same in the talk. Your composition should be asked for when you have developed the subject in its entirety. A pupil can not write a composition until he knows what to compose.

Skilful questions in logical arrangement as well as outlines are recommended as a guide to the fourth grader in his composition work. The question, "Tell me all you know about trees," etc., is much out of place, when you do not know what he knows. Ask a more simple question, which will lead him to make a complete disience.

The objects of questions are, (1) To covery of all facts, within his experfind out what the child knows. (2) To discover his misconceptions. (3) To secure the activity of his mind, and his co-operation. (4) To test the result and outcome of what you have taught.

If the foregoing facts are advisedly considered, authorities will bear me out, a successful composition will be developed.

NEGRO STUDENT'S LAURELS.

Wins Prize for Essay Offered by French Professors of America.

Ithaca, N. Y., May 1.—The Society of French Professors of America has awarded the prix d'honneur for a French essay on a literary topic and a translation of a French author to James Bertram Clarke, the Negro student at Cornell University, whose recent article on the Negro question at Cornell caused a storm of comment. Clarke was also awarded other prizes. He is a junior in the College of Arts. He comes from Castries, in the West Indies.

Two other French prizes were given to Clayton J. Buttery of Ripley and C. J. F. Kine.

The annual Woodford prize contest in oratory was won by George Morris Wolfson, a New York City senior in the College of Arts and Sciences.

A Dog and a Song.

During one of the last birthday celebrations of the poet Whittier he was visited by a celebrated oratorio singer. The lady was asked to sing, and, seating herself at the piano, she began the beautiful ballad "Robin Adair." She had hardly begun before Mr. Whittier's pet dog came into the room and, seating himself by her side, watched her as if fascinated, listening with a delight unusual in an animal. When she finished he came and put his paw very gravely into her hand and licked her cheek. "Robin takes that as a tribute to himself," said Mr. Whittier. "He also is Robin Adair." The dog, hearing his own name, evidently considered that he was the hero of the song. From that moment during the lady's visit he was her devoted attendant. He kept by her side when she was indoors and accompanied her when she went to walk. When she went away he carried her satchel in his mouth to the gate and watched her departure with every evidence of distress.

Courtship In China.

A curious custom prevails at Huayninghsien, in Kwangsi. On the fifteenth day of the first month in each year all the young ladies and gentlemen take a walk to the Yenyen mountain. Each damsel carries a little box, which she deposits at the foot of the hill. Any young gentleman desirous of entering the bonds of matrimony may select one of the boxes and take it away with him, whereupon the fair owner of the box makes herself known, and an acquaintanceship is thus formed. Ill assorted matches are not likely to occur, as this custom is observed only among the well to do classes of society.

Rattled.

A nervous looking man walked into a grocery store with his baby on one arm and a kerosene can on the other, placed the can on the counter and said, "Sit there a moment, dear." Then, holding the baby up to the dazed clerk, he added, "Fill this thing up with kerosene."—Argonaut.

Cheerful.

Old Nurse (to newly married couple after viewing the wedding presents)—Well, my dears, you ought to be very 'appy. There ain't a thing amongst 'em as a pawnbroker wouldn't be pleased to 'andle.—London Punch.

A Kicker.

"Got a new baby at your house, have you? Boy or girl?"

"Girl, but she's an anarchist. She hasn't done a thing but howl indignant protests against existing conditions since she came."—Chicago Tribune.

The understanding is always the dupe of the heart.—La Rochefoucauld.

FAMOUS GOODWOOD.

Something About a Historic English Race Course.

The Goodwood race course is quite unique. It is a long way from a station and is not near any town, says the London Tatler. It is on a hill the top of which is shaped like a horseshoe, the space between the two horns being represented by a deep ravine. The course runs round the horseshoe, the start being at the end of one horn and the finish at the end of the other. The result of this is that the equestrians who on other courses contrive to see both start and finish by the simple process of riding across while the race is in progress cannot do so at Goodwood. They must elect which they will see and remain there. On the other hand, the course is very easy to follow with glasses.

The races as an institution are comparatively modern, but there must have been hunt races and matches on this course since the days of William III., when we hear of the Goodwood hunt as in existence. In 1800, however, the then Duke of Richmond made a new course, which is practically the present one. In 1801 the course was completed, and in order to celebrate this a regular meeting was got up by the duke with the assistance of the hunt and some officers of the Sussex militia and yeomanry, and prizes to the value of about £1,000 were put up. This meant a good sum in those days. This was the first Goodwood meeting of importance, and from that year it became an annual event.

An Amendment.

"Are you ready to live on my income?" he asked softly.

She looked up into his face trustingly.

"Certainly, dearest," she answered, "if—if"—

"If what?"

"If you get another one for yourself."—New York Journal.

The Dreaded Doctor.

"How did you like your dinner?" inquired the epicure.

"Well," answered the dyspeptic, "it was admirable in every respect. But my doctor has put me into such an apprehensive frame of mind that whenever I really enjoy eating anything I become utterly miserable."

MISS WISE SERVANT.

She Was Too Well Posted on the Right of Employer and Employed.

"Some girls may be green and easily imposed upon," said the woman, "but just as many more can give their employers points on law. The girl that came to my house the other day from an employment agency knew more in a minute about the rights of employer and employed than I would know in a year. About the first thing she did was to look out at that big hole in the ground at the other end of the lot, where they are preparing to build. She said:

"'If I should break any dishes while that building is going up you couldn't make me pay for them.'

"I asked why not, and she informed me that a girl working in a building that is likely to be shaken by blasting is protected by the same rule that governs employees in a dining car. Owing to the insecurity they are allowed $20 a month for breakage. Dishes valued at less than $20 may be smashed with impunity. She gave me a printed account of the trouble of two friends who had thrashed that matter out in court and had been sustained in their contention for a twenty dollar leeway. I didn't employ that girl. I don't want to impose upon any girl, but I didn't want to hire one who knows that she can smash my best dishes up to $20 worth and get off without paying damages."—New York Press.

ANCIENT BRIDGES.

Some Built Before the Christian Era Still Standing In China.

Suspension bridges which were built in the time of the Han dynasty (202 B. C. to 220 A. D.) are still standing, striking examples of oriental engineering skill. According to historical and geographical writers of China, it was Shang Lieng, Kaen Tsu's chief of command, who undertook to construct the first public roads in the Flowery empire.

At that time it was almost impossible for the province of Shense to communicate with the capital. Lieng took an army of 10,000 workmen and cut great gorges through the mountains, filling up the canyons and valleys with the debris from his excavations. At places where deep gorges were traversed by large and rapidly flowing streams he actually carried out his plan of throwing suspension bridges, stretching from one slope to the other.

These crossings, appropriately styled "flying bridges" by early Chinese writers, are high and dangerous looking in the extreme. At the present day a bridge may still be seen in the Shense which is 400 feet long and is stretched over a chasm more than 1,000 feet deep. How those early engineers erected such a structure with the tools and appliances at their command is a mystery which will probably never be explained.

Birds and Insect Life.

Men of science are generally agreed that birds are nature's great check on the excess of insects and that they maintain the balance between plant and insect life. Ten thousand caterpillars, it has been estimated, could destroy every blade of grass on an area of cultivated land. The insect population of a single cherry tree infested with aphides has been estimated by a prominent entomologist at no less than 12,000,000. The bird population of cultivated country districts has been estimated at from 700 to 1,000 per square mile. This is small compared with the number of insects, yet as each bird consumes hundreds of insects every day the latter are prevented from becoming the scourge they would be but for their feathered enemies.—Harper's Weekly.

A Paper Restaurant.

Hamburg, Germany, has an eating house made of paper. Its walls are composed of a double layer of paper stretched on frames and impregnated with a fire and water proof solution. A thin wooden partition affords further protection from the inclemency of the weather. Roofs and walls are fastened together by means of bolts and hinges so that the entire structure may be taken apart and put together again. The dining room itself measures 30 by 6 meters and is capable of accommodating 150 people. There are twenty-two windows and four skylights, and the heating is done by two isolated stoves. A side erection contains the manager's office, kitchen, larder and dwelling room. The total cost was $350.—Detroit Free Press.

His Alternative.

Even at the tender age of four little Benny was considering his future occupation. "Mamma," he said, "when I'm a man I'm going to have a wagon and drive around collecting ashes."

"Why, Benny," exclaimed his mother in horror, "mamma doesn't want her little boy to be an ash man."

"Well, then," replied Benny with a very self sacrificing air, "I suppose I could collect swill."—Delineator.

An Anomaly.

The average young woman doesn't like to see her thirtieth birthday. Yet when she has seen it she would like to see it again.—Smart Set.

The Pets.

Wifey (at the hotel office)—The clerk says they don't take pets, Algy, so I suppose Fido and you will have to put up in the basement.—Life.

So Feminine.

Lottie—I wouldn't be in Kittie's shoes for anything in the world. Hattie—Of course not. They hurt you terribly.—Harper's Bazar.

OUR FIRST MINT.

Some of the Rules and Regulations That Were In Force There Over a Hundred Years Ago.

The first United States mint at Philadelphia was naturally a very unpretentious affair. The material for coinage was secured from abroad. There was found much difficulty to get any one of experience to operate the coinage, and the salary list of the first mint employees was: David Rittenhouse, director, $2,000 per annum; Tristram Dalton, treasurer, $1,200; Henry Voight, coiner, $1,500; Isaac Hugh, clerk, $312.

The regular coinage of copper began in 1793, silver in 1794 and gold in 1795. The following curious extracts are taken from the mint rules and regulations of the early days:

"The allowance under the name of drink money is hereafter to be discontinued.

"The operations of the mint throughout the year are to commence at 5 o'clock in the morning.

"Christmas day and the Fourth of July—and no other days—are established holidays at the mint.

"He (watchman) will keep in a proper arm chest, securely locked, a musket and bayonet, two pistols and a sword.

"The watchman must attend from 6 o'clock in the evening to 5 o'clock in the morning, must ring the yard bell every hour and send the watchdog through the yard immediately after ringing the bell."

Besides the Philadelphia mint, which is now established in palatial quarters at Seventeenth and Spring Garden streets, there are mints at San Francisco, Denver and New Orleans and an assay office at Carson City.

OLD LONDON BRIDGE.

It Linked the Twelfth Century With the Eighteenth.

For centuries old London bridge, with its double row of houses, was the home of generations who lived and traded over the Thames waters.

Holbein lived and painted there. Osborne, the prentice lad, leaped through a window in the house of his master, Sir William Hewet, to the rescue of Sir William's daughter, who had fallen into the swollen flood of the river below, and by winning her for his wife laid the foundation of the ducal house of Leeds. Crispin Tucker had his shop on the bridge, to which Pope and Swift and many another author of fame made pilgrimages to purchase books and gossip with the waggish shopkeeper. Crocker's Dictionary was printed "at the Looking Glass on London bridge," and gigantic corn mills dominated the south end of the structure, not many yards from the wonderful Nonsuch House, a huge wooden pile with turrets and cupolas brought from Holland.

Such in brief outline was the London bridge which linked the twelfth with the eighteenth century and which when it was on its last tottering legs was removed to give place to its fine successor of our day, the stone in which is said to be "nearly double that employed in building St. Paul's cathedral."—Montreal Standard.

His Danger.

In these days of almost pre-eminent German music and musicians it is rather amusing to read the opinions of former generations concerning Teutonic singers.

Frederick the Great was so impolitely unpatriotic as to declare that he would rather hear the neighing of a horse than the singing of a German prima donna. Perhaps in his day there was some excuse for such a remark, but the times have changed.

There is a diverting anecdote of an Italian who was convinced that no German could sing. A friend induced him to go to the opera where Henriette Sontag sang. After hearing her first aria the Italian got up to go. The friend urged him to stay, assuring him that he would be convinced soon.

"I know it," repied the Italian, "and that's why I go."

Doves and Coronations.

At the ancient ceremonies of coronation of the French kings after the anointing had been performed some white doves were let loose in the church. This was supposed to symbolize the power of the Holy Ghost in directing the king's actions. A similar idea seems to have inspired all early kings, for among the English regalia is the rod of equity or the scepter with the dove. This is simply a golden rod with a mound at the top, which supports a cross. On this cross is a dove, fashioned of white enamel, with expanded wings. Some fine diamonds ornament the rod in various places.

Gender of Garlic.

"Why is garlic masculine gender?" asked the man who markets. "It must be masculine because the greengrocers I buy from call it 'he.' They are mostly Italians and ought to know the sex of garlic if anybody does. Of all the vegetables and aromatic herbs I buy garlic is the only one to which masculine virtues are ascribed. Everything else is neuter. To call garlic 'it' would be an insult. The garlic, he is fresh, he is fine, he is cheap, he is dear. Funny, isn't it?"—New York Times.

He Had Quit.

"You say you have quit smoking?"

"Yep; never going to smoke again."

"Then why don't you throw away those cigars?"

"Never! I threw away a box of good cigars the last time I quit smoking, and it taught me a lesson."—Houston Post.

Not what you do, but how you do it, is the test of your capacity.—Studley.